

# The Southern Speech Journal

VOLUME XII

MARCH, 1947

NUMBER 4

## WAR CHANGES SPEECH

MARTHA CROZIER  
*Baylor University\**

Taken from any point of view, war is a force which brings upheaval into every phase of individual life. One's behaviour habits, his emotional and intellectual activities, his total life patterns are upset. It is only natural that such a force should affect the speech habits of a nation. That war has affected the speech of this country we have been able to observe first hand.

In general the war has had somewhat of a leveling effect on our American speech. The mixing of people from all parts of the country through the migrations of war workers and the constant shiftings of service men and women through all parts of this nation has tended to make American speech more cosmopolitan. The constant associations of men from Ohio, Georgia, Texas, and Maine have made them more aware of speech differences, and in many cases has caused them to adopt the speech "standard" of the particular region in which they found themselves. True, when each gets "back to where he came from" he will lapse somewhat into the drawl or whine that is native to his locale; but the effect of his associations will not be entirely lost. His new awareness of the different dialects or standards may make it easier for him to adapt his speech so that he will fit into any society without sounding too queer.

Modern warfare demands a high degree of technical accuracy. The mental discipline acquired by the men who had to speak with painstaking clarity over head-phones and radios, giving orders or relaying them, has in many cases been carried over into civilian life where it is observable in improved conversational habits and the ability and desire to be more specific and exact in the use of the language. An article in *New York Times Magazine* stated that "... war revivifies language, divests it of superficiality... gives it punch; in short, makes it vigorous, economical, effective."<sup>1</sup> While this is certainly true, one should not assume that the effect of war upon speech is wholly good. Many service men have developed stuttering as a result of prolonged fatigue and nervous tension, or chronic laryngitis from the daily training routine of shouting orders against the wind.

In the war the army placed stress upon leadership. A chief element in leadership is the ability to speak before others clearly and with confidence. Recognizing this fact, the army in several cases set up special schools for speech correction, such as the schools at the University of Illinois, Harvard, and for improving intelligibility the Air Corps' *Voice Communications Laboratory* which was organized by John W. Black of Kenyon College, Ohio, at the Army Air Field in Waco, Texas, and

\* Miss Crozier is a student at Baylor University. She is a senior and a speech major. This article grew out of a discussion in a speech class under the direction of Miss Sara Lowrey.

1. *New York Times Magazine*, October 3, 1943, p. 29.

grew into an organization with branches throughout the nation. Through the drills that have come out of the army schools for speech, weak voices have been made strong, confidence has been acquired where there was nervousness, and men have been made to enunciate clearly who previously had mumbled.

"When a man changes from *civvies* to a uniform, he enters not only upon a different life, but a different vocabulary. He finds there is a jargon in his new job of fighting that goes along naturally with his helmet, his weapons, and his roomy shoes."<sup>2</sup> One of the most frequently deplored aspects of army life is the tendency of service men to develop looseness and crudity of speech. One observer said that the vast majority of the soldier's vocabulary was made up of profanity or slang. His explanation of the popularity of slang was that it was due to an escapist attitude on the part of the soldiers. In order to escape the grim realities of war, men have exercised their imaginations and their sense of the ridiculous and have found a brief respite from the common drudgery and feeling of insecurity that war brings.

In the midst of the battles of this war life was stripped to the basic struggle for existence, and in the urgency of the hour there was no time for the excess verbiage of high flown rhetoric. The language of the men was chiefly made up of anything short and pithy which could be made to serve. The war marked out many traditional sources of rhetoric in the grand style—boasting, heroism, "the hills of home," "a holy cause," "joy in the destruction of the enemy," even "the sweetness of dying for the fatherland." The bravest among us would scarcely dare to say, "make the world safe for democracy," but we would be in style to say, "blood, toil, sweat, and tears have brought us here."

The words of every day speech have been greatly influenced and molded by the impact of war. Many of the most familiar words have shed their traditional connotations and now have a ring of strangeness about them. Consider these words: *pacifist*, *isolationism*, *underground*, *alien*, *defer*, *apeasement*. The first year of the atomic age was highly productive of new words. The most important group of scientific words was no doubt that which the atomic bomb brought in its wake, however there have been many other new words for other discoveries: *radar* and *jet propulsion*, for example.

The war has also made us familiar with distant places, many of which we did not formerly know existed: *Iwo Jima*, *Tehran*, *Stalingrad*, *Guam*, *Tarawa*, *Bataan*, *Lidice*. Some of these names have become synonyms for bravery and courage, or of infamy and treachery; all are vivid in our memories. Some of the terms that have become familiar are purely military in nature: *ack-ack*, *blitz*, *panzer*, *strafe*, while others now stand for ideas or concepts: *a quisling*, *a Dunkirk*, *Shangri-La*.

Terms of war are still being applied to every phase of life, and illustrative figures are apt to be drawn from the war for years to come. To what extent the war has influenced and will influence our speech, our language, our thought—only time will tell.

2. Albert A. Ostrow, "Service Men's Slang," *American Mercury Magazine*, May 1943, p. 522.

# THE EDUCATIONAL THEATRE IN A DEMOCRACY

EVELYN H. SEEDORF  
*University of Denver*

Democracy has lost its head if its sole purpose is to give people *what* they want.

A national representative leader of a no less auspicious organization than the Y.W.C.A., addressing the student body of Colby Junior College, was heard to describe the "democratic" procedures of their group discussions as an attempt "not to arrive at any decisions, but only to draw out from those present what they wanted." Whatever may be democratic about such a method, it is not educational.

Even infants can say what they want. They continue to say it in different ways, all their lives. Some adults never get beyond the stage of telling *what* they want. Adulthood, from the standpoint of mental maturity, is signified by the ability to say *why* one wants what one wants.

The educational theatre is designed not to draw out of students what they want, but to draw the students themselves out of the stages of wailing for what they want to a stage of specifying why they want it. Education is a method of evaluation and of clarifying reasons.

Infants don't know why they cry regularly either at mealtime or when a safety pin pierces their flesh. Their wails are answered just the same however, the child is fed, or the safety pin is removed. The mother doesn't wait for the child to say why he is crying. But there comes a day when the parent reprimands the child for resorting to wailings in order to have his wants supplied. He is expected to articulate his wants in a conventional language. The child is expected to analyze his hunger pangs and specify the food he wants; and eventually to use discriminating judgment as to the kind of food he takes in, and the quantity of each. He is expected to distinguish a pin prick from other kinds of pain. All these processes of observation, evaluation, and decision precede the act of articulation. They indicate an adult mentality.

Dramatic students arrive on the college campus wailing their wants, and the teacher-parents go about feeding them and removing safety pins. But until the students demonstrate a discernment in this educational process they are not maturing. They need to be able not only to say what they want, but why they want what they want. They must become articulate.

The first step toward articulateness is the acquiring of a vocabulary. The student arrives with the wail, let us say, "I want just light comedy. I don't like anything else." "Why?" we ask. A democracy permits him to express his wants, but the theatre steps in to educate. Perhaps the novice has never "tasted" the serious drama. Many people who are "wild" about olives had first to acquire an appetite for them by repeated trials. So we ask, what elements of production in light comedy are also employed in serious drama? How do they differ in

execution? What appeal does each have from the standpoint of tempo, mood, characterization?

Or another student goes in for the "arty stuff." What constitutes art? What does he know about design, composition, colors, line, mass, movement?

What the student knows when he enters the educational theatre is a part of his entire personality. It is natural that he should resist new ideas that come in conflict with his current tastes. "When one value has been accepted, it opposes the acceptance of other values which are not consistent with it. Hence, resistance must be accepted as a normal and necessary aspect of learning."<sup>1</sup> So long as the resistance persists, however, so long the conflict is felt within the personality of the student. Once the conflict is removed, the technique understood, the difficulty explained, a pleasurable feeling ensues. The job of the educator in the theatre is to help the student resolve these conflicts and achieve a unification of his personality.

This alternation of conflict and resolution goes on throughout the entire educational career of the student. The conflict is not due to the structure of the personality itself. The personality is constantly seeking unification. That is the ultimate aim of education. The conflict is due to new problems continuously presented by environmental changes. These problems are as continuous in the theatre as in any other academic branch. The solution of one problem brings pleasure, but only the solution of each succeeding problem continues the pleasure and brings with it a sense of self-satisfaction, or unification.

If a student is to enjoy the *reasonable* pleasure of artistic standards, those standards must be consistent with his other academic standards. It is possible for the student to uphold high academic standards and not high artistic standards. High standards in psychology, for example, and low standards in theatre are not compatible with a unified personality. The problem of removing the deficiency of inartistic standards is one of demonstrating the inconsistency of these standards with the student's other standards, in order that the student may be willing to exchange his current immature tastes for those that are as advanced as his other educational assets.

In order to raise his standards, the student is to answer not only the question, What do I feel? but Why? The actor is self-conscious. Why? What attitude can he take to overcome self-consciousness? What rules of correctness will give him self-confidence?

The same process of analysis and synthesis goes on whether it applies to the phases of acting, directing, scenery construction and painting, lighting, costuming and make-up, arranging the stage and handling the props, advertising and selling tickets, designing and distributing programs and greeting the public, or even answering the curtain-call.

In fact, each of these elements of play production enters into the sum total of the performance that the student either likes or dislikes. When he ventures a wailing protest against one form of play or another, as a student of the theatre he is expected to be able to criticize

<sup>1</sup> Lecky, Prescott. *Self-Consistency*, N. Y., Island Press, 1945, p. 102.

the p  
F  
positi  
postur  
by ac  
manif  
tempe  
and b  
done,  
playe  
up er  
the p  
empa  
the r  
torium  
aesthe  
enhan  
accou  
mood  
Th  
titles  
the st  
d'etre  
to ass  
the gr  
the sc  
ization  
they w  
a voca  
Ch  
Englis  
fective  
A jun  
learn  
month  
racy, i  
with t  
the pr  
maturi  
better  
out thi  
is han  
Th  
frothy  
any of  
process  
particu  
their v  
existen  
themse

the performance, not with trite adjectives, but with technical reasons.

For instance, were the characters aided in their dominance by the positions directed on the stage, whether of area, plane, or level; by the postures assumed; by the colors and cut of the costumes they wore; by accompanying movements of their own? Were their temperaments manifested by the rhythm of their speech and movements; by the tempo of their entrances and exits; by the movements of their hands and by their muscular tensions in general? Were certain scenes overdone, losing their quality of aesthetic distance? Were other scenes played without concentration on the part of the actors, failing to stir up empathic responses in the audience? Was there wasted effort on the part of the players, resulting in a loss of grace and in unpleasing empathic responses from the audience? Were the voices suitable for the roles, well balanced within the cast, and adequate for the auditorium? Was the composition of the play as a whole continually in aesthetic balance? How were devices of picturization employed to enhance an emotional scene? Could the spontaneity or lack of it be accounted for? By what means was the mood established? Was the mood in keeping with the meaning suggested by the author's lines?

These and other questions are all a part of the rationale that entitles a student in a democracy to say what he or she likes. Enabling the student to find the answer to such questions supplies the *raison d'être* of an educational theatre. If the students have not been willing to assimilate new ideas in this world in process-of-change, and endure the growing pains that lead to maturity, education will have failed, and the schools will be serving their democracies no better than the organization which attempts merely to draw out from those present "what they want." Wherever the pin pricks, the job of the theatre is to supply a vocabulary and change the child's wails to reasons.

Children who have not learned to produce all the sounds of the English language at the age of forty-two months are considered defectives in speech. They are put in the category of handicapped children. A junior college student, alas, has not forty-two months in which to learn all the sounds of the theatrical alphabet, but at most eighteen months. Moreover, like every other educational institution in a democracy, it assumes the obligation of instructing the most defective along with those who arrive with no defects at all. Nevertheless, whatever the proportion of defectives, by the end of eighteen months a degree of maturity is aimed at which will enable the student to do somewhat better than distinguish between a pin prick and a hunger pang. Without this ability to articulate, the educational theatre knows, the student is handicapped.

The theatre does not turn away the child because he wants only frothy, unmeaningful farces or just realism or just the fantastic, or any of the other isms. The theatre does, however, as in natural life processes, expect its infants to grow. By the second year (and this is particularly true in a junior college) they are expected to articulate their wants with reasons. Simultaneously thereby they justify the existence of an educational theatre in a democracy by achieving for themselves a unification of their personalities.

# THE AMERICAN NATIONAL THEATRE AND ACADEMY AND THE NON- PROFESSIONAL THEATRE\*

HOWARD BAILEY  
*Rollins College*

Since it is increasingly apparent that the American National Theatre and Academy (referred to hereinafter as "ANTA") is arousing professional interest in the establishment of a National Theatre in this country, perhaps it is well to call to the attention of the high school, college and community dramatic organizations (hereinafter referred to as "the non-professional groups") the challenge which the culmination of such a movement will present to them. Although it is hardly probable that the lack of interest on the part of these non-professional groups would result in the failure of such a project, it is certainly possible that the cooperation of these groups will bring to quicker realization the "National Theatre dream."

To comprehend more completely the meaning of a national theatre in this country, we quote from an article by Miss Rosamond Gilder in the September 1946, issue of *Theatre Arts Monthly*:

It is eleven years since President Roosevelt signed the Federal document that brought an 'American National Theatre and Academy' into theoretic existence. The President himself, the legislators who had voted for the Charter in Congress and the group of citizens, art lovers and patrons of the arts who inscribed themselves as its 'incorporators' were full of high hopes. The American National Theatre and Academy was, in the words of its preamble:

'A people's project, organized and conducted in their interest, free from commercialism, but with the firm intent of being as far as possible self-supporting. A national theatre should bring to the people throughout the country their heritage of the great drama of the past and the best of the present, which has been too frequently unavailable to them under existing conditions.'

Following along in this same article by Miss Gilder, we find an indication of the present plan for the theatre:

A National Theatre is the broad base for a far-reaching scheme. This plan evolved by Robert Breen and Robert Porterfield. . . . is essentially simple, and one which has been applied successfully to other fields of activity in this country. What the great foundations have done for education and medicine can, it is believed, be done for the theatre if a large sum of money is made available for the specific purpose of encouraging sound theatrical enterprises all over the country. A Foundation dedicated exclusively to the theatre would have as its objective the

\* This paper was presented at the Florida teachers of speech meeting, Nov. 2, 1946.



development of the theatre as an art, as an educational medium, and as a form of civilized and civilizing recreation for the people. It would have as one of its objectives the bringing of the best of theatre to the greatest number of people. . . .

With such a purpose as the above in mind, there is the possibility that some of the non-professional groups might look upon the success of ANTA as a definite threat, if not a danger, in those communities where ANTA branches would be set up, or where its touring companies may journey. However, there is no reason for this feeling to arise, and it is essential that ANTA cooperate very closely with these non-professional groups, each supplementing and abetting the other, if the type of National Theatre which all drama-lovers visualize is to become a reality.

In Miss Gilder's article already quoted, she infers that another practical objective of ANTA would be to aid in bridging the gap between the theatre student's completion of his dramatic studies and his employment in the commercial theatre. This is a noble purpose, and deserves all the support it can muster. If this particular aim is to have any success in its achievement, it is imperative that a complete plan by ANTA should be available to all non-professional groups (when such a plan is formulated), so that the non-professional groups will be able to direct and coordinate their work so that maximum cooperation with ANTA in the placing of talented young people of the theatre will be accomplished.

What practical steps could the non-professional groups take immediately to aid in speeding the consummation of plans for the National Theatre? Firstly, it seems that these groups could be of assistance in helping ANTA in raising badly needed funds. Why would it not be practicable for all the non-professional organizations in the country to set aside the proceeds from one of their major productions during the season of 1947-1948 as a contribution to the National Theatre and Academy? These groups would only be interested in such a plan if ANTA assured them that their support was needed, and that they would have recognition and a part in the carrying out of a national theatre program. Such a contribution would serve not only to supply ANTA with a part of its badly needed funds, but would impress upon interested laymen (who might be interested in making a sizable donation) that all theatre groups in the country were working together to make this dream a reality.

Another practical step would be the cooperation of the non-professional groups in the various communities in aiding with the booking of the productions of "the great drama of the past and the best of the present" which ANTA would sponsor. Far from developing competition with the community groups, the opportunity of audiences over the country of seeing great and worthwhile plays, should tend to raise the standards of local drama groups by permitting their patrons to become familiar with the classics which these groups may like to produce but do not dare because of lack of facilities and/or possible financial loss at the box office.

There is no question but what it is going to be necessary to "sell" ANTA to a great many people. All groups cooperating in making the National Theatre a success must be assured that its objectives are unique, distinctive and something owned by and shared with the people of the entire country. To let these proposed touring companies resolve themselves into just commonplace "road companies," with third and fourth rate actors playing at great drama would be fatal.

In closing it might be well to quote from an article by Mrs. Hallie Flanagan Davis, also contained in the September 1946, issue of *Theatre Arts*, which sounds this warning:

... there is no audience of waiting millions, panting for the departed days of the stock company and the one-night stand. This nostalgic audience is a myth in the minds of producers whose boundaries are eight square blocks in New York City. Spread out in the darkness outside the glitter of Broadway, these producers see in the mind's eye hordes of people in hamlets and on farms yearning for what the producers graphically describe as flesh attractions. That this is an unrealistic assumption the Federal Theatre found out in region after region. Audiences left without theatre for a decade have apparently grown brighter. Going to the movies once or twice a week has given them a standard of acting and staging which makes them unwilling to accept anything less. Sporadic appearances of road shows playing down to what actors apparently appear to be backwoods audiences have made these audiences suspicious and contemptuous. If we want theatre audiences we have to have a superior product to offer them. . . .

Yes, if ANTA needs and wants the cooperation of the serious minded non-professional groups scattered over the country they must give the assurance that our people will be offered a "superior product." This National Theatre must be something "NEW" to our untapped reserves of potential theatre-goers—*new* in the sense that it brings back something of the stature and quality of the Greeks; *distinctive* in that the directors, actors, designers and technicians are of the highest talent and imagination; *unique* in that it is not an attempt at a photographic representation of life which can be seen to much better advantage in the product from Hollywood.

None of us can work for the success of such a tremendous undertaking unless we are imbued with the spirit of the ideal and fired with the zeal of the patriot! Only such people can bring this gigantic task about. If given the opportunity and the responsibility, these non-professional groups stand ready to share their part of the "National Theatre load!"

si  
is  
el

T  
of M  
articl  
in M  
" . . .  
opera  
his la

St  
States  
dents

Acting  
Sensor  
Psych  
tion, c  
three  
article  
to deli

a c  
low  
to  
and  
ass

Elocut

1. Berser  
Clevel
2. Lees,
3. Strasb  
Dryde
4. White,  
Ltd.,
5. Would  
Theatr  
depart



# THE ACTOR'S ELOCUTION

ARCHIBALD MCLEOD

*Louisiana State University*

The studio's study program covers all the subjects we consider essential for the making of an actor. Particular attention is devoted to effective delivery. A course of special lectures in elocution is being conducted. . . .

These words were not taken from the prospectus (Season 1905-6) of Madame Blank's School of Dramatic Expression, but from a recent article by Ivan Bersenev, art director of the Lenin Komsomol Theatre in Moscow. Moreover, the conductor of the elocution lectures was " . . . one of Stanislavski's close collaborators and a teacher in the opera and drama studio of which the great producer was head till his last days."<sup>1</sup>

Stanislavski's influence upon the teaching of acting in the United States cannot be said to have led to an emphasis upon elocution. Students learn to know and live through all "soul-states." They learn to

Be a tree, be a sled  
Be a purple spool of thread  
Be a storm, a piece of lace  
A subway train, an empty space.

Acting texts have exercises to help students develop Awareness of Sensory Impulses, Sense and Affective Memory, Inner Intensity, Psychological Veracity, and so forth, but they do not emphasize elocution, or effective delivery. Lees, for example, deals with delivery in three pages of a 174-page acting text,<sup>2</sup> and Strasberg in a 34-page article on acting and the training of actors does no more than allude to delivery in a brief paragraph.<sup>3</sup> There seems to be, as White says,

a common belief that interpretation and communication will follow naturally upon understanding and feeling. Actors are invited to understand the meaning of the language they are to speak and suffer the emotions they are to interpret with the devout assurance that they will be able to express these to an audience.<sup>4</sup>

Elocution has been dissociated from acting.<sup>5</sup>

1. Bersenev, Ivan, "The training of young actors," *Bulletin, National Theatre Conference*, Cleveland, Ohio, V. 7, No. 4, Nov. 1945, p. 16.

2. Lees, C. Lowell, *A Primer of Acting*, Prentice-Hall, Inc., N. Y., 1940, pp. 164-7.

3. Strasberg, Lee, "Acting and Actor Training," *Producing the Play*, John Gassner, Ed., The Dryden Press, N. Y., 1941, p. 157.

4. White, Edwin C., *Problems of Acting and Play Production*, Sir Isaac Pitman and Sons, Ltd., London, 1939, pp. 19-20.

5. Would it be a gross exaggeration to say that the separation of the National Educational Theatre from the Speech Association of America and of drama departments from speech departments in our universities is a reflection of the dissociation of elocution from acting?

As a consequence of this dissociation actors neglect delivery and are often severely criticised on that score.<sup>6</sup>

Acting in university and college theatres reveals both the virtues and the defects of "modern" methods of teaching acting. Our students give fairly convincing characterizations in certain types of plays. In regional dramas, for example, if a student has learned through diligent practice of the exercises in a Stanislavski-inspired text to give a good reproduction of his own inner self, he may, despite poor diction, provincial dialect, sloppy posture, and shambling gait, create a fairly convincing character. But does he know anything about effective delivery? Sarah Simpkins, who in addition to acting courses had had physical training, voice training, and modern dance may be able to imagine herself in Juliet's shoes, may be able to suffer and love with her, even look as beautiful and move as gracefully as Juliet is expected to, but when she opens her mouth she cannot deliver her lines effectively and meaningfully.

Students who can look, feel, and act like Romeo or Juliet, like Aaron Slick or Betsy Bumpkin, do not necessarily know how to deliver lines effectively. Ability to feel a part does not necessarily mean ability to deliver lines effectively and meaningfully. A student who can say to his roommate very meaningfully, "Don't talk to me about having a good time; let's talk about the bad time I'm going to have at that quiz tomorrow," may understand and feel very deeply Richard III's lines,

Of comfort no man speak:  
Let's talk of graves, of worms and epitaphs  
Make dust our paper, and with rainy eyes  
Write sorrow on the bosom of the Earth,

but he will not therefore deliver Shakespeare's lines meaningfully and effectively as he delivers his own words in conversation. Mary, in conversation with Jack, will finish each sentence she speaks in such a way as to indicate she will have more to say after Jack has responded. But in a play she will read each line of dialogue with an unnatural and meaningless dying fall, as though the play were over with every sentence she completes.

The Stanislavski method does not relieve us of the necessity of studying elocution, or effective delivery. For, an actor who gives an illusion of undergoing a character's experience does not therefore deliver his lines meaningfully. Nor does an actor who gives an illusion of natural conversation on the stage necessarily read meaningfully and effectively. An actor may even give an illusion of undergoing a character's experiences and of conversing naturally, without delivering his

6. Komisarjevsky, Theodore, *The Theatre and a Changing Civilization*, John Lane, The Bodley Head, London, 1936, p. 122, "The negative influence of Stanislavski's system was very often reflected in the subsiding tone, the unemphatic manner of speaking (actors of the 'old school' called the members of the Moscow Art Theatre company 'whisperers') . . ." Pollock, Channing, *Harvest of My Years*, Bobbs-Merrill Co., N. Y., 1943, pp. 88-9: "The popular and even the professional view of today is that yesterday's actors were strutters and moutherers . . . This is sheer nonsense . . . You could hear them, and make out what they were saying, even when you sat back of the sixth row." "The Drama Mailbag," *New York Times*, Feb. 9, 1947, Section 2, p. 2, contains several letters to the editor complaining about actors' elocution.

lines meaningfully and effectively. And an actor who gives an illusion of undergoing a character's emotional experiences may not give an illusion of natural conversation.

Elocution, or reading lines meaningfully, is one thing; giving an illusion of undergoing emotional experience is another thing, and giving an illusion of natural conversation still another thing.

Maurice Evans reads lines meaningfully whether he is Hamlet or Napoleon, but when he is Hamlet he does not give the illusion of natural conversation which he gives when he is Napoleon. When Strasberg speaks of the "realistic effect" which Stanislavski's actors achieved by their unusual concern with the interweaving of speeches and detailed work or emphasis and value of phrase, does realistic effect mean illusion of natural conversation or does it mean effective meaningful delivery? One can imagine that the Russian actors worked for effective elocution in both, let us say, *The Sea Gull* and *The Blue Bird*, but did they work for a realistic effect in the Maeterlinck play?

Surely an actor must determine by analysis (1) the meaning of his lines, (2) how to speak them so that they mean to the audience what they mean to him; that is, so that the thinking and feeling behind the lines is clear, (3) how to read them in a style befitting the play in which he is acting. Does Orson Welles trust to inspiration, inner intensity of feeling, or remembered emotion, to determine effective delivery of a Macbeth soliloquy? Was not the reading of Alfred Lunt's long speeches in the realistic play *There Shall Be No Night*, most carefully and consciously worked out?

The present writer has no desire to discredit, if he could, the methods of Stanislavski and his followers in this country. He wishes only to show that the great Russian director's teachings<sup>7</sup> will not be violated if we give more consideration to the matter of effective delivery.

7. Strasberg, *loc. cit.*

## BOOK REVIEWS

EDNA WEST

TEACHING THROUGH RADIO, by William B. Levenson. New York: Farrar & Rinehart, Inc., 1945, pp. 474.

Whatever your problem in connection with radio and teaching you will find William B. Levenson's *Teaching Through Radio* both a valuable source of information and a storehouse of helpful suggestions. If you plan to institute a course in radio production and evaluation, if you are considering a radio workshop for teachers, if you plan a unit of work for a speech, English, or social studies class, or if you hope to direct an extracurricular group in radio, you will find here the background discussions that will fill you with enthusiasm for your task and make you eager to begin. If you are a newcomer entirely to the idea of the school's use of radio or if you aspire to so great an undertaking as the establishment of an FM station to supplement the existing educational advantages of the area you serve, Mr. Levenson has help for you.

*Teaching Through Radio* touches the whole range of information that the teacher or school administrator interested in radio needs at his fingertips. It discusses the contributions that radio can make to education, traces radio's development in the American schools, and describes the more common types of school radio programs. It makes suggestions for script writing and gives examples of actual scripts used over WBOE, the Wisconsin School of the Air, and by the British Broadcasting Corporation in its school broadcasts. Its excellent chapter on "Presenting the Program" contains cautions and aids that will be appreciated by anyone less experienced than Mr. Levenson, while its "do's" and "don'ts" and step by step analysis of preparatory details will make the novice's program a much happier affair than could be hoped for without just such help as is given here.

Mr. Levenson discusses types of organizations for school broadcasting, stresses the public relations aspects of broadcasting, and gives detailed information concerning the establishment of a school radio station. He talks over the problems of securing program information, of selecting classroom broadcasts, of directing pre-broadcast and post-broadcast activities, of evaluating the results of programs received in the classroom. He takes up the values and limitations of recordings and considers the place of the school in encouraging selective out-of-school radio listening.

All this and more Mr. Levenson presents in a clear, straightforward manner that makes easy and interesting reading. His book is carefully indexed, the text is headlined, and each chapter is introduced by a list of questions indicating the problems to be discussed therein. These devices facilitate the use of the book as a reference and thereby increase its usefulness. The bibliography includes the outstanding studies in the field of radio within the past ten years.

Mr. Levenson's years of experience in directing station WBOE, the pioneering station in school broadcasting which is owned and operated by the Board of Education of Cleveland, Ohio, and his thorough acquaintance with the work of such eminent students of radio's place in the lives of modern America as Paul Lazarsfeld, Keith Tyler, and Max Herzberg make *Teaching Through Radio*

an aut  
and ba  
tions r

PROFES  
194

Pr  
of NB  
radio d  
fession:  
here ag  
how to  
book. M  
ground  
covering  
his poin  
many o  
practica

The  
his spec  
writers.  
reviewin  
even to  
for writ  
grams, r

The  
declares  
He cons  
sound as  
a challer

Aim  
Crews m  
who has  
dramatic  
certain p  
illustrate  
written v  
rule, he  
rying it  
drama, v  
discusse  
is laid b

In th

an authority in its field. It brings together in one handy volume the techniques and basic information needed by those who are concerned about the contributions radio can make to education.

BERNICE FREEMAN  
Peabody High School  
Milledgeville, Georgia

PROFESSIONAL RADIO WRITING, by *Albert Crews*. Boston: Houghton Mifflin Co., 1946, xii+, 473 pp.

*Professional Radio Writing*, written by Albert Crews, Production Director of NBC's Central Division, and former head of Northwestern University's radio department, is more than just another text on radio writing. Here a professional from his own experience details the specific requirements of his trade; here again a teacher from his classroom experience gives specific instruction on how to meet those requirements. "Specific" is the descriptive adjective of the book. Mr. Crews never takes for granted that the reader has previous background in radio mechanics or writing crafts; he begins at the beginning, and covering every detail, moves forward with carefully organized precision, making his points simply and clearly, and illustrating each with a piece of radio copy, many of which pieces are from the files of NBC. The result is creative, yet practical, technical yet comprehensible.

The book begins with a charge to young writers. Looking over the tops of his spectacles, Mr. Crews lectures his subjects upon their worthiness of becoming writers. Then he turns radio producer, making a critical analysis of audiences, reviewing the policy book, insisting upon the correct format of radio scripts even to the last detail included on the title page. He lays down careful rules for writing commercial copy, talk programs, news, audience participation programs, music and feature programs of all kinds.

Then picking up his notes again, he lectures on "Aural Style." Mr. Crews declares that the radio writer should conceive himself as a composer in sound. He considers sound to include language, its meaning and vocal effects, actual sound as noise, and music. He offers the right use and combination of these as a challenge to the imaginative and sensitive writer.

Almost half of the book is devoted to radio dramatic writing. Here Mr. Crews makes a blueprint of plotting with such skill and detail that even a novice who has the will and ability to create can follow it. "The first scene of a dramatic show is a critical one," he writes. "The opening of every scene presents certain problems and certain obligations." He then continues to discuss and illustrate them with strict attention on climaxes. He insists upon plays being written with all proper production notes included; therefore, with every writing rule, he pauses to instruct the writer in the necessary radio production for carrying it out. Every form of radio drama is covered, including the serial, episode drama, unit drama, the dramatic narrative and adaptations. These are dissected, discussed and illustrated so that while their art is felt, their underlying structure is laid bare for study.

In the last chapters, Mr. Crews gives practical advice on markets and market-

ing procedures to the beginning writer, and specific class projects for teaching assignments.

*Professional Radio Writing* is a good text, for in it a professional teaches.

ANNE FRIERSON GRIFFIN  
Wesleyan College

THE INTONATION OF AMERICAN ENGLISH: University of Michigan, *Linguistics*, Volume I, by Kenneth L. Pike, Ann Arbor: University of Michigan Press, 1946, 200pp.

Here is a rare volume of research from a scholar who deserves the commendation of all members of the speech profession, for Kenneth L. Pike has undertaken with great thoroughness and success to reconcile the personal and linguistic differences in one of the most elusive and fundamental aspects of spoken English. Like motherhood over the human race, intonation holds her omniscience over the spoken language. Knowing this power, have not we teachers of speech been greatly remiss in our responsibility for the general neglect of study, research, and instruction in American English intonation? True, the British have not avoided this study so completely as we have in America, though their texts have lacked the authenticity of mechanical and objective testing. Mr. Pike has studiously given due credit to a host of previous investigators in this field and has made gratifying progress toward reconciling the theories based on auditory perception only and those made on mechanical or instrumental measurement. This study also contributes much toward correlation of the structure of English intonation with the structural systems of stress, pause, and rhythm. Obviously, such detailed study requires an extensive and highly technical body of material, all of which will prove profitable to the student of American English speech.

This 1946 publication is an expansion and a revision of materials which appeared in 1942 published in Pronunciation, Volume I of *An Intensive Course in English for Latin-American Students* by the English Language Institute of the University of Michigan. The effectiveness of this study with foreigners learning English is generally recognized, but the need of a similar study for natives in English speech is too often ignored. It is to be hoped that Mr. Pike's leadership in this research will encourage others to continue working from much of the significant data that is here so practically analyzed and summarized. In addition to the study of intonation for foreign languages, Mr. Pike includes analyses that apply directly to the training of the public speaker, the actor, and especially to the radio speaker.

Let not the reader be discouraged with his first attempts to interpret Mr. Pike's system of representation, for, though it is not so complicated as that of James Rush neither is it so simple as that of Daniel Jones or of Armstrong and Ward. It is, however, about as simple as seems feasible for its high degree of reliability and vast scope of application. His system avoids most of the old objections to both the mechanical analyst and the auditory analyst. He has wisely departed from the previous outstanding instrumentalist J. M. Cowan and has given a most reliable and valuable system of representation of intonation curves as a means of recognizing the perceptual melodic fluctuations in spoken American English. In the division called "Specific Contours" Mr. Pike explains

the prin  
This lat  
be of sp  
esting o  
explana  
least on  
phonetic  
as neces  
often o  
study t  
assimila  
phrase.  
improve

You CA  
vers

Tw  
extent a  
hope th  
to all o  
over-em

The  
direct, u  
debate,  
to form  
is packe  
under h  
on selec  
parliame

The  
could b  
delivery  
speeches  
speaking

The  
ends is  
chapters  
Presidin

Ma  
chapter  
phases a  
An app  
classifie  
question  
Johnson

the primary contours, precontours, special contours, and contour modifications. This latter includes the modification of dialect, a phase of intonation that should be of special interest to all Southern teachers of speech. One of the most interesting chapters is "Setting of Intonation in Speech" in which there is graphic explanation of *layers* of form and meaning, emphasizing the need for adding at least one more phonemic layer of speech than that represented by current normal phonetic symbols. This reader has always thought a knowledge of phonetics was as necessary to the teacher of speech as is anatomy to the surgeon, but too often our so-called "trained" speakers seem to have been left with a superficial study that only analyzed the phonemic "parts" and never got around to the assimilation of these "parts" in the whole configuration of the unified speech phrase. This reader wonders if Mr. Pike's study of Intonation might not even improve the teacher's speech.

CAROLYN VANCE

*University of Georgia*

YOU CAN TALK WELL, by *Richard C. Reagar*. New Brunswick: Rutgers University Press, 1946, 312pp.

Two statements in the preface of Professor Reager's book indicate the extent and type of content. First, he says, "This book has been written with the hope that the suggestions given will provide a practical, common sense approach to all oral communication," and later he adds, "Speech theory should never be over-emphasized."

The first idea concerning "all oral communication" materializes through direct, unadorned advice relative to every phase of speech work (except drama, debate, and interpretation) ranging from vocabulary and personality building to forms of the occasional speech, to radio and telephone speaking. All of this is packed into 312 pages of 23 chapters, within which there are 145 subdivisions under headings varying in degree of scope from "Propaganda" in the chapter on selecting speech material to the "Classification of Motions" in the one on parliamentary law.

The chapters are not classified under parts, but the following broad divisions could be made: general background of the speaker, speech organization and delivery, voice production, vocabulary building, parliamentary law, occasional speeches, business and professional types of speaking, and radio and telephone speaking.

The discussion of speech organization and delivery according to general ends is minimized, but occasional and business forms are handled in separate chapters. Group discussion is pushed into a corner of the chapter entitled "The Presiding Officer."

Many numbered lists of aids, suggestions, rules, etc., are included, and each chapter ends with a concise summary of the contents. Interesting charts on such phases as parliamentary law, self-criticism and speech organization are included. An appendix of two parts contains a list of source material and a bibliography classified according to fields of speech. The books included are good, but one questions the selection when he notes, for example, under interpretation, Gertrude Johnson's *Dialects for Oral Interpretation*, published in 1922, but no reference



in any way to any of Miss Johnson's other very popular and much more recent publications.

The total result is a book, easy to read and packed with worthwhile suggestions of the "common sense" variety, but one in which too much is attempted in too limited a space to do full justice. Herein we find, I think, the second idea of the author at work, for although the material is not stripped bare of theory, little more than the proverbial fig leaf is left. Much of the material, therefore, resembles that type of instruction which says to the prospective teacher, "Motivate your work and make it interesting." Certainly this is excellent advice, of the common sense, free-of-theory kind, but it simply does not go far enough to give the necessary explanations.

*You Can Talk Well* offers concrete help to the layman in search of brief, direct suggestions from time to time, but did the author plan it for a text in college courses?

HOWARD W. TOWNSEND  
*University of Texas*

TH

ent  
g-  
ed  
ea  
ry,  
re,  
ti-  
of  
to  
ef,  
in

INDEX

Volume XII

THE SOUTHERN SPEECH JOURNAL

1946 - 1947

Abbo  
Actin  
W.  
Acto  
Adv  
Pla  
"Am  
W.  
Amer  
Th  
Apple  
Pla  
As W

Baile  
and  
Book  
Int  
(  
Pro  
(Ar  
Radio  
(Be  
Sha  
(  
Spe  
Spe  
(  
Stag  
Tea  
(  
Tele  
B  
You  
W  
Borch  
Hig  
Braden  
Brand  
A D  
Brig  
Bright  
(W.  
Brown  
But F  
(Ro

# I N D E X

## *The Southern Speech Journal*

### Volume XII

#### A

|  | No. | Page |
|--|-----|------|
| Abbott, Hazel. The seventeenth Annual Convention.....  | 3   | 72   |
| Acting, "Amateur" Versus "Professional" Standards In. Sydney W. Head.....                                  | 3   | 47   |
| Actor's Elocution, The. Archibald McLeod.....  | 4   | 97   |
| <i>Adventures of Tom Sawyer, The</i> , by Charlotte Chorpenning. Play Reviews. (W. Fredric Plette).....    | 2   | 36   |
| "Amateur" Versus "Professional" Standards in Acting. Sydney W. Head .....                                  | 3   | 47   |
| American National Theatre and Academy and the Non-Professional Theatre, The. Howard Bailey.....            | 4   | 91   |
| <i>Apple of His Eye</i> , by Kenyon Nicholson and Charles Robinson. Play Reviews. (W. Fredric Plette)..... | 3   | 80   |
| As We Like It. Sara Lowrey.....  | 2   | 32   |

#### B

|   |   |     |
|---|---|-----|
| Bailey, Howard. The American National Theatre and Academy and the Non-Professional Theatre..... | 4 | 91  |
| Book Reviews:   |   |     |
| <i>Intonation of American English, The</i> , by Kenneth L. Pike. (Carolyn Vance) .....          | 4 | 102 |
| <i>Professional Radio Writing</i> , by Albert Crews. (Anne Frierson Griffin).....               | 4 | 101 |
| <i>Radio Drama in Action</i> , by Erik Barnouw. (Bernice Brown McCullar).....                   | 3 | 78  |
| <i>Shakespeare's History Plays</i> , by E. M. W. Tillyard. (Rosa Lee Walston).....              | 2 | 34  |
| <i>Speech for All</i> , by Lyman M. Fort. (Toward W. Townsend).....                             | 1 | 18  |
| <i>Speech for the Classroom Teacher</i> , by Dorothy L. Mulgrave. (Dorothy Wilbur Noah).....    | 3 | 78  |
| <i>Stage Craft for Non-Professionals</i> , by F. A. Buerki. (E. W.).....                        | 2 | 34  |
| <i>Teaching Through Radio</i> , by William B. Levenson. (Bernice Freeman) .....                 | 4 | 100 |
| <i>Television Show Business</i> , by Judy Dupuy. (Bernice Brown McCullar) .....                 | 3 | 77  |
| <i>You Can Talk Well</i> , by Richard C. Reagar. (Howard W. Townsend) .....                     | 4 | 103 |
| Borchers, Gladys L. Continuous Speech Training in High Schools .....                            | 3 | 51  |
| Braden, Waldo W. How Borah Handled Senatorial Heckling.....                                     | 3 | 58  |
| Brand, Richard C. What They Say—And How They Say It. A Discussion of Recent Speech Texts.....   | 1 | 5   |
| Brigance, W. Norwood. Public Address.....   | 3 | 41  |
| <i>Brighten the Corner</i> , by John Cecil Holm. Play Reviews. (W. Fredric Plette).....         | 2 | 38  |
| Brown, Wilhelmina P. Hints for the High School Director.....                                    | 2 | 28  |
| <i>But Fair Tomorrow</i> , by Douglas F. Parkhirst. Play Reviews. (Robert B. Capel).....        | 2 | 36  |

## C

|   |   |    |
|---|---|----|
| Capel, Robert B. Play Reviews. (See Play Reviews)                   |   |    |
| Speech and the Atomic Age.....                                      | 1 | 1  |
| College-Community Dramatics and the G. I. Student.                  |   |    |
| Garrett L. Starmer.....   | 2 | 21 |
| Continuous Speech Training in High Schools. Gladys L. Borchers..... | 3 | 51 |
| Crozier, Martha. War Changes Speech.....                            | 4 | 89 |

## D

|  |   |    |
|--|---|----|
| <i>Decision</i> , by Edward Chodorov. Play Reviews. (W. Fredric Plette)..... | 3 | 81 |
| Dramatics and the G. I. Student, College-Community                           |   |    |
| Garrett L. Starmer.....  | 2 | 21 |

## E

|  |   |    |
|--|---|----|
| Educational Theatre in a Democracy, The. Evelyn H. Seedorf.....    | 4 | 91 |
| Enriching Oral Reading Through Better Speech. K Eloise Landry..... | 2 | 25 |

## F

|  |   |    |
|--|---|----|
| <i>Foxhole in the Parlor</i> , by Elsa 'Shelley. Play Reviews.   |   |    |
| (W. Fredric Plette).....   | 2 | 39 |
| Freeman, Bernice. Book Reviews. (See Book Reviews)               |   |    |
| <i>French Touch, The</i> , by Joseph Fields and Jerome Chodorov. |   |    |
| Play Reviews. (Robert B. Capel).....                             | 2 | 38 |

## G

|  |  |  |
|--|--|--|
| Griffin, Anne Frierson. Book Reviews. (See Book Reviews) |  |  |
|--|--|--|

## H

|  |   |    |
|--|---|----|
| Harris, Albert Mason. In Memoriam.....                               | 1 | 16 |
| Hart, Helene B. In Memoriam. Albert Mason Harris.....                | 1 | 16 |
| Head, Sydney W. "Amateur" Versus "Professional" Standards            |   |    |
| in Acting .....  | 3 | 47 |
| High School Director, Hints for the. Wilhelmina P. Brown.....        | 2 | 28 |
| High Schools, Continuous Speech Training in. Gladys L. Borchers..... | 3 | 51 |
| Hints for the High School Director. Wilhelmina P. Brown.....         | 2 | 28 |
| <i>Hope for the Best</i> , by William McCleery. Play Reviews.        |   |    |
| (W. Fredric Plette).....   | 2 | 37 |
| How Borah Handled Senatorial Heckling. Waldo W. Braden.....          | 3 | 58 |

## I

|   |   |     |
|---|---|-----|
| In Memoriam. Albert Mason Harris. Helene B. Hart.....                 | 1 | 16  |
| In Memoriam. William Thomas Ducat Ray. T. Earle Johnson.....          | 1 | 14  |
| <i>Intonation of American English, The</i> , by Kenneth L. Pike. Book |   |     |
| Reviews. (Carolyn Vance) .....  | 4 | 102 |

## J

|  |   |    |
|--|---|----|
| <i>January Thaw</i> , by William Roos. Play Reviews. (W. Fredric Plette).... | 2 | 37 |
| Johnson, T. Earle. In Memoriam. William Thomas Ducat Ray.....                | 1 | 14 |

# K

|   |   |    |
|---|---|----|
| Kopp, Pauline and Wise, Harry S. South African Studies, II:<br>Comparative Methods for the Detection of the Speech Defective..... | 3 | 62 |
|---|---|----|

# L

|   |   |    |
|---|---|----|
| <i>Lady in Danger</i> , by Max Afford and Alexander Kirkland. Play<br>Reviews. (W. Fredric Plette)..... | 2 | 39 |
| Landry, K. Eloise. Enriching Oral Reading Through Better Speech.....                                    | 2 | 25 |
| <i>Love is Too Much Trouble</i> , by Guernsey LePelley. Play<br>Reviews. (W. Fredric Plette).....       | 2 | 36 |
| Lowrey, Sara. As We Like It.....  | 2 | 32 |

# M

|   |   |    |
|---|---|----|
| McCullar, Bernice Brown. Book Reviews. (See Book Reviews)                           |   |    |
| McGlon, Charles A. The Southern Speech Association<br>Tournament and Congress ..... | 3 | 74 |
| McLeod, Archibald. The Actors' Elocution.....                                       | 4 | 97 |

# N

|  |   |    |
|--|---|----|
| New Play Program, A. W. Fredric Plette.....            | 3 | 68 |
| News and Notes. Louise Sawyer.....                     | 3 | 84 |
| Noah, Dorothy Wilbur. Book Reviews. (See Book Reviews) |   |    |

# O

|  |   |    |
|--|---|----|
| Oral Reading Through Better Speech, Enriching. W. Eloise Landry..... | 2 | 25 |
|--|---|----|

# P

## Play Reviews:

|  |   |    |
|--|---|----|
| <i>Adventures of Tom Sawyer, The</i> , by Charlotte Chorpensing.<br>(W. Fredric Plette) .....    | 2 | 36 |
| <i>Apple of His Eye</i> , by Kenyon Nicholson and Charles Robinson.<br>(W. Fredric Plette) ..... | 3 | 80 |
| <i>Brighten the Corner</i> , by John Cecil Holm. (W. Fredric Plette).....                        | 2 | 38 |
| <i>But Fair Tomorrow</i> , by Douglas F. Parkhirst. (Robert B. Capel).....                       | 2 | 36 |
| <i>Decision</i> , by Edward Chodorov. (W. Fredric Plette).....                                   | 3 | 81 |
| <i>Foxhole in the Parlor</i> , by Elsa Shelley. (W. Fredric Plette).....                         | 2 | 39 |
| <i>French Touch, The</i> , by Joseph Fields and Jerome Chodorov.<br>(Robert B. Capel) .....      | 2 | 38 |
| <i>Hope for the Best</i> , by William McCleery. (W. Fredric Plette).....                         | 2 | 37 |
| <i>January Thaw</i> , by William Roos. (W. Fredric Plette).....                                  | 2 | 37 |
| <i>Lady in Danger</i> , by Max Afford and Alexander Kirkland.<br>(W. Fredric Plette) .....       | 2 | 39 |
| <i>Love is Too Much Trouble</i> , by Guernsey LePelley.<br>(W. Fredric Plette) .....             | 2 | 36 |
| <i>Ryan Girl, The</i> , by Edmund Golding. (W. Fredric Plette).....                              | 2 | 39 |
| <i>Set It in Troy</i> , by Ronald Mitchell. (Robert B. Capel).....                               | 3 | 82 |
| <i>Slice It Thin</i> , by Al Moritz and Ed Heghinian. (W. Fredric Plette).....                   | 3 | 82 |
| <i>Stage Struck</i> , by Olive Price. (W. Fredric Plette).....                                   | 2 | 37 |
| <i>Strictly Formal</i> , by William Davidson. (W. Fredric Plette).....                           | 3 | 82 |
| <i>Trouble Shooter</i> , by Warren M. Lee. (W. Fredric Plette).....                              | 3 | 80 |
| <i>Uncertain Wings</i> , by Robert Hill and Floyd Crutchfield.<br>(W. Fredric Plette) .....      | 3 | 81 |

|   |   |     |
|---|---|-----|
| <i>Wind is Ninety, The</i> , by Captain Ralph Nelson. (W. Fredric Plette).....                      | 2 | 37  |
| Plette, W. Fredric. A New Play Program.....   | 3 | 68  |
| Play Reviews. (See Play Reviews).   |   |     |
| <i>Professional Radio Writing</i> , by Albert Crews. Book Reviews.<br>(Anne Frierson Griffin) ..... | 4 | 101 |
| Public Address. W. Norwood Brigrance.....   | 3 | 41  |

## R

|   |   |    |
|---|---|----|
| <i>Radio Drama in Action</i> , by Erik Barnouw. Book Reviews.<br>(Bernice Brown McCullar) .....   | 3 | 78 |
| Ray, William Thomas Ducat. In Memoriam. T. Earle Johnson.....                                     | 1 | 14 |
| Recent Speech Texts. What They Say—And How They Say It.<br>A Discussion of. Richard C. Brand..... | 1 | 5  |
| <i>Ryan Girl, The</i> , by Edmund Golding. Play Reviews<br>(W. Fredric Plette) .....              | 2 | 39 |

## S

|  |   |    |
|--|---|----|
| Sawyer, Louise. News and Notes.....  | 3 | 84 |
| Seedorf, Evelyn H. The Educational Theatre in a Democracy.....   | 4 | 91 |
| <i>Set It in Troy</i> , by Ronald Mitchell. Play Reviews (Robert B. Capel)....   | 3 | 82 |
| Seventeenth Annual Convention, The. Hazel Abbott.....  | 3 | 72 |
| <i>Shakespeare's History Plays</i> , by E. M. W. Tillyard. Book Reviews.<br>(Rosa Lee Walston) .....                             | 2 | 34 |
| <i>Slice It Thin</i> , by Al Moritz and Ed Heghinian. Play Reviews.<br>(W. Fredric Plette) .....                                 | 3 | 82 |
| South African Studies, II: Comparative Methods for the Detection<br>of the Speech Defective. Harry S. Wise and Pauline Kopp..... | 3 | 62 |
| Southern Speech Association Tournament and Congress, The.<br>Charles A. McGlon .....   | 3 | 74 |
| Speech and the Atomic Age. Robert B. Capel.....  | 1 | 1  |
| Speech and World War II. Howard W. Townsend.....   | 1 | 2  |
| Speech Defective, South African Studies, II: Comparative Methods<br>for the Detection of. Harry S. Wise and Pauline Kopp.....    | 3 | 62 |
| <i>Speech for All</i> , by Lyman M. Fort. Book Reviews. (Howard<br>W. Townsend) .....  | 1 | 18 |
| <i>Speech for the Classroom Teacher</i> , by Dorothy L. Mulgrave.<br>Book Reviews. (Dorothy Wilbur Noah).....                    | 3 | 78 |
| Speech Training in High Schools, Continuous. Gladys L. Borchers.....   | 3 | 51 |
| Speech, War Changes. Martha Crozier.....   | 4 | 89 |
| <i>Stage Craft for Non-Professionals</i> , by F. A. Buerki. Book<br>Reviews. (E. W.) .....                                       | 2 | 34 |
| <i>Stage Struck</i> , by Olive Price. Play Reviews. (W. Fredric Plette).....   | 2 | 37 |
| Starmer, Garrett L. College-Community Dramatics and the<br>G. I. Student .....   | 2 | 21 |
| <i>Strictly Formal</i> , by William Davidson. Play Reviews.<br>(W. Fredric Plette) .....   | 3 | 82 |

## T

|  |   |     |
|--|---|-----|
| <i>Teaching Through Radio</i> , by William B. Levenson. Book<br>Reviews. (Bernice Freeman) ..... | 4 | 100 |
| <i>Television Show Business</i> , by Judy Dupuy. Book Reviews.<br>(Bernice Brown McCullar) ..... | 3 | 77  |
| Townsend, Howard W. Book Reviews. (See Book Reviews).<br>Speech and World War II.....            | 1 | 11  |
| <i>Trouble Shooter</i> , by Warren M. Lee. Play Reviews.<br>(W. Fredric Plette) .....            | 3 | 80  |



# U

|   |   |    |
|---|---|----|
| <i>Uncertain Wings</i> , by Robert Hill and Floyd Crutchfield. Play<br>Reviews. (W. Fredric Plette) ..... | 3 | 81 |
|---|---|----|

# V

Vance, Carolyn. Book Reviews. (See Book Reviews).

# W

|  |   |    |
|--|---|----|
| W, E. (West, Edna). Book Reviews. (See Book Reviews).  |   |    |
| Walston, Rosa Lee. Book Reviews. (See Book Reviews).   |   |    |
| War Changes Speech. Martha Crozier .....   | 4 | 89 |
| What They Say—And How They Say It. A Discussion of Recent<br>Speech Texts. Richard C. Brand .....                                  | 1 | 5  |
| <i>Wind is Ninety, The</i> , by Captain Ralph Nelson. Play Reviews.<br>(W. Fredric Plette). .....                                  | 2 | 37 |
| Wise, Harry S. and Kopp, Pauline. South African Studies, II:<br>Comparative Methods for the Detection of the Speech Defective..... | 3 | 62 |

# Y

|  |   |     |
|--|---|-----|
| <i>You Can Talk Well</i> , by Richard C. Reager. Book Reviews.<br>(Howard W. Townsend) ..... | 4 | 103 |
|--|---|-----|



